

AMERICAN TOPICS

Roxbury May Become City Named Mandela

Roxbury, a predominantly black neighborhood in Boston, may soon be named the City of Mandela if local voters approve a referendum, November 1987. The new city would be the fourth largest in Massachusetts, with 150,000 residents, and would include 90 percent of Boston's blacks. It would be named after Nelson and Winnie Mandela, the South African anti-apartheid leaders. Mrs. Mandela was reported to be "delighted and flattered" at the plan.

Proponents say secession would help force a positive identity for Boston's blacks, many of whom feel neglected by the city government. Opponents say that without the financial lifeline of downtown Boston to help to pay for services, the new community would be doomed. Voters in 10 legislative districts — about 85 percent of Boston's total — as well as the governor and legislature must approve the plan.

Nothing but the Best For U.S. Gardeners

Gardening is America's favorite outdoor pastime, the Gallup organization reports. And it is lined with changes in demographics (baby-boomers are sprouting the peak gardening age) and tastes (55 percent of those polled want fresh vegetables or "better-tasting or better-quality" food). The new boom for garden-supply businesses nationwide.

According to U.S. News & World Report, when the quality-conscious generation goes digging around, it's not to want the best plants and equipment. It's to get the best of the best. At one of the largest U.S. seed companies, the \$40 Japanese penny is a best seller, not the ordinary 40-cent penny.

Television's best-dressed cops may have been from Miami, but the Los Angeles Police Department sets the real-life standard for sartorial splendor, or so says the National Association of Uniform Manufacturers and Distributors. It has cited the Los Angeles department's basic long-



WHITE HOUSE OUTING — President Ronald Reagan served his wife, Nancy, a spoonful of beans at a congressional picnic on the White House South lawn.

Short Takes

Last summer, Mayor Edward I. Koch and the New York City Parks and Recreation Department created five "quiet zones" in city parks and beaches where the playing of radios and tape decks is forbidden without earplugs. Calling the program "a howling success," the city has decided to ban loud music from 10 more public places.

However, final passage of the bill appears assured. Mr. Reagan, who has strongly pushed the measure, is certain to sign it.

The House of Representatives approved the bill 221-209 on June 25, and the Senate approved it 53-47 on Wednesday.

Opponents have threatened to attempt to delay passage of the measure next month when it is to come before a conference committee of the two houses for reconciliation.

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Ortega Says U.S. Aid Would Be 'War Declaration'

MANAGUA — President Daniel Ortega Somoza of Nicaragua has declared that if President Ronald Reagan signs a bill to provide \$100 million in military and other aid to rebel fighting in the Sandinista government it would "practically be a declaration of war."

"We still have hopes that President Reagan will not sign the bill providing that money to the mercenaries," Mr. Ortega said Thursday, "because that would be his last opportunity of not becoming an international outlaw."

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President Daniel Ortega Somoza at a Managua press conference Thursday.

The measure would provide \$70 million in military aid and \$30 million for such nonmilitary purposes as food and medicine to the Nicaraguan rebels.

The rebels, known as "contras," have been fighting the leftist Sandinista government for four years.

At the same time, the judge transferred the case of 27 other persons who disappeared or were killed by the army and the Supreme Court had refused to help him investigate those cases.

He asserted that the suspects belonged to a group named the Joint Command, which he said had dedicated itself to persecuting and illegally detaining Communists, many of whom had gone into exile when the rightist junta took power in a 1973 coup in which President Salvador Allende, an elected Marxist, was killed.

The leader of the coup, General Augusto Pinochet, is now Chile's president. Joining General Pinochet and General Leigh in the junta at the time were Admiral José Toribio Merino and General César Mendoza, the police commander.

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40 Chileans Ordered Arrested in Death Squad Case

SANTIAGO — A judge has ordered the arrest of 40 active or retired military officers and two civilians, saying they formed a death squad that abducted Communist leaders a decade ago.

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Judge Says 38 Officers and 2 Civilians Are Connected to 1976 Kidnappings

It was not immediately known if any of those accused had been taken into custody.

Judge Cerda said that those ordered arrested include Gustavo Leigh, a former air force chief and a key member of the ruling junta from 1973 until 1980, and two other air force generals and a police general. All are retired, he said.

Forteen of the suspects are still in the armed forces. The highest-ranking active officer is Colonel Edgar Caballero Jones of the air force, said to be the head of the death squad, Judge Cerda said.

All were accused of belonging to an illegal organization, and 17 of them also were accused of direct participation in the 1976 kidnappings of 10 leaders of the Communist Party of Chile who were never seen again.

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Two civilians, including a Communist who became an informer, also were indicted.

At the same time, the judge transferred the case of 27 other persons who disappeared or were killed by the army and the Supreme Court had refused to help him investigate those cases.

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On Østergade since 1869. On Bond Street since 1983. Now also on rue Saint-Honoré

Some West European governments have threatened to withhold aid to Nicaragua if volunteers from their countries are not removed from battle zones.

On July 28, rebels ambushed and killed a Frenchman, a West German and a Swiss who were driving through west-central Jinotega province.

The rebels know they can use the aid for their plans for intensifying the fighting," he said.

Costa Rica, which is officially neutral, has no army, President Oscar Arias Sánchez said he was worried that U.S. aid to the rebels would lead to more fighting.

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The rebels

Deficits and Taxes

As for foreign aid and other important programs that are being squeezed, there is another answer. The 1981 tax cut has left the country with inadequate revenue to pay for the things that, according to a broad consensus, are necessary public responsibilities. This struggle to maintain essential programs, particularly those such as foreign aid that are not popular, will only get more difficult as the deficit is forced down. That is not an argument for continuing to run deficits. It is an argument for raising taxes.

—THE WASHINGTON POST.

Still, for the American scholar who gets to spend a year in Moscow, the Soviet art lover who sees American collections for the first time or the kid from Novosibirsk who comes to Massachusetts, such exchanges are a deeply personal way to bridge the divide. For too long, the Reagan administration was satisfied to talk at the Soviet Union rather than with it. This new willingness to open up is worth a warm welcome.

—THE NEW YORK TIMES

not be the end of the SEC's ambitions in this field. Last May it proposed legislation to change the "bona fide" exception and to extend regulation to financial programs on radio and television. More recently the commission has, wisely, withdrawn that proposal. It would be wiser still to acknowledge, at last, that the government has no business trying to regulate public commentary on finance and the economy at all.

—THE WASHINGTON POST

months one organ of liberal opinion after another has conceded that evidence of totalitarianism in Nicaragua is overwhelming.

—Daily Telegraph (London).

China: Ground for Optimism

China made its first response to Soviet leader Mikhail Gorbachev's major policy speech about the Asia-Pacific region and it was positive. There have been several moves to improve relations after Mao's death but China has adamantly insisted on three preconditions, which she calls "obstacles," a reduction in the massive Soviet military presence along the Chinese border, a military withdrawal from the Chinese, and a

Mr. Gorbachev only obliquely tackled the three obstacles. But China's positive reaction comes from the fact that the Kremlin now realizes the existence of them.

—The Nation (Bangkok).

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BUT IT WALLS US OFF FROM THEM FOREIGNERS!

become mutually reinforcing. Real interest rates remain too high. And too often one country has delayed a cut in its interest rate while it waited for others to go first. An international "gridlock" has set in.

With slow growth at home, nations seek salvation in exports. Each tries

chardeau, a minister for the environment in the former Socialist government, and Florence Court, a conservative deputy, called for an "amnesia" and a less radical political line.

On the one hand, we are told that the "modern," sophisticated intelligentsia has been "shaping up to be the thinking man's Russian leader in the 'nineties," as The Economist put it. He is purging party hacks, scolding people, factory workers and the party itself, and is out loud of a fossilized membership in the way of change.

the other hand it is noted that producing no radical changes; the economy is still stagnant and beyond reform without revolutionary changes in the Soviet system. At the replacement of old with a lively new man has to go further," as the Economist stated, adding that the only solution would work "means revolution." The question The Economist asks whether Mr. Gorbachev is wise enough to try it."

The French answer is that Mr. Brezhnev is stultified enough not to until he and his "new team"

The writer, a vice president of Goldman, Sachs and Co., contributed this comment to The New York Times.

Corruption is a dirty word that needs public laundering; democracy needs credible politics.

СССР

IN OUR PAGES, 75

is that, in right well-nigh control, it would be the Soviet intrigues and arms control, or for Eastern Europe is a question answered by

They acknowledged that they were driven by moral objectives, abhorred the human degradation imposed by poverty, looked to economics and economists, in the phrase of Keynes's famous toast, as the "trustees not of civilization but of the possibility of civilization."

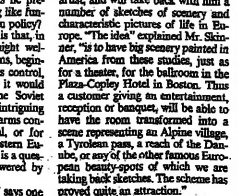
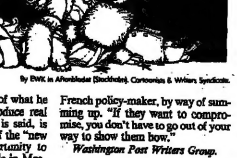
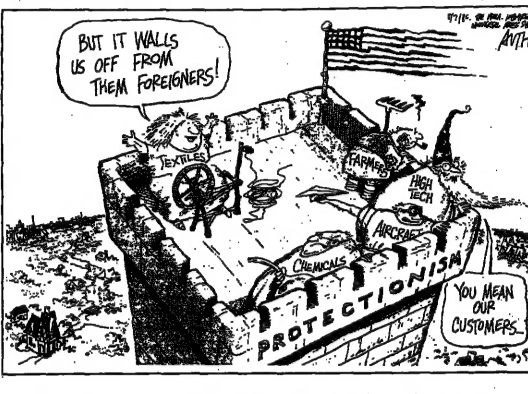
ne-corner move toward technological equivalence. But the process could generate mercantilist friction and even mortal danger in a nuclear

men, women and children the terrible, dehumanizing burden of poverty not quite overcoming the magical determination to live, love and laugh. The associations that arose from this commitment reinforced the lesson that we shall most need in the generations ahead. It is incorporated

ND 50 YEARS AGO

1936: Pie for Perry's Pigs
PERRY, Maine — Pies in great numbers and varieties are being served to the pigs of Perry in a daily feast. The native ambrosial treat is being served before the swine of these parts

thousands of men were at work, contracts were made with bakers to supply the commissary with 500 pies and 800 loaves of bread daily. Then a few weeks ago, when President Roosevelt announced that there could be no more money for Quoddy, workers were discharged in thousands. Still the pies and the loaves continue to come by the truckload. There being nothing in the New Deal regulations providing for the distribution of surplus pies and loaves to the poor,



| NYSE Most Actives <table><tr><th>Vol.</th><th>High</th><th>Low</th><th>Last</th><th>Chg.</th></tr><tr><td>IBM</td><td>100</td><td>100.00</td><td>100.00</td><td>0.00</td></tr><tr><td>AT&T</td><td>100</td><td>100.00</td><td>100.00</td><td>0.00</td></tr><tr><td>GE</td><td>100</td><td>100.00</td><td>100.00</td><td>0.00</td></tr><tr><td>AMT</td><td>100</td><td>100.00</td><td>100.00</td><td>0.00</td></tr><tr><td>...</td><td>...</td><td>...</td><td>...</td><td>...</td></tr></table> | Vol. | High | Low | Last | Chg. | IBM | 100 | 100.00 | 100.00 | 0.00 | AT&T | 100 | 100.00 | 100.00 | 0.00 | GE | 100 | 100.00 | 100.00 | 0.00 | AMT | 100 | 100.00 | 100.00 | 0.00 | ... | ... | ... | ... | ... | Market Sales <table><tr><td>NYSE</td><td>1,234,567</td></tr><tr><td>AMEX</td><td>123,456</td></tr><tr><td>NASDAQ</td><td>234,567</td></tr><tr><td>...</td><td>...</td></tr></table> | NYSE | 1,234,567 | AMEX | 123,456 | NASDAQ | 234,567 | ... | ... | NYSE Index <table><tr><th>High</th><th>Low</th><th>Close</th><th>Chg.</th></tr><tr><td>1,234.56</td><td>1,234.56</td><td>1,234.56</td><td>0.00</td></tr></table> | High | Low | Close | Chg. | 1,234.56 | 1,234.56 | 1,234.56 | 0.00 | Friday's NYSE Closing <p>By The Associated Press</p> | AMEX Diary <table><tr><th>Class</th><th>Prev.</th></tr><tr><td>...</td><td>...</td></tr></table> | Class | Prev. | ... | ... | NASDAQ Index <table><tr><th>High</th><th>Low</th><th>Close</th><th>Chg.</th></tr><tr><td>...</td><td>...</td><td>...</td><td>...</td></tr></table> | High | Low | Close | Chg. | ... | ... | ... | ... | AMEX Most Actives <table><tr><th>Vol.</th><th>High</th><th>Low</th><th>Last</th><th>Chg.</th></tr><tr><td>...</td><td>...</td><td>...</td><td>...</td><td>...</td></tr></table> | Vol. | High | Low | Last | Chg. | ... | ... | ... | ... | ... |
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| Dow Jones Bond Averages <table><tr><th>Class</th><th>Prev.</th></tr><tr><td>...</td><td>...</td></tr></table> | Class | Prev. | ... | ... | NYSE Diary <table><tr><th>Class</th><th>Prev.</th></tr><tr><td>...</td><td>...</td></tr></table> | Class | Prev. | ... | ... | Odd-Lot Trading in N.Y. <table><tr><th>Buy</th><th>Sell</th><th>Day's</th></tr><tr><td>...</td><td>...</td><td>...</td></tr></table> | Buy | Sell | Day's | ... | ... | ... | Dow Jones Averages <table><tr><th>Class</th><th>Prev.</th></tr><tr><td>...</td><td>...</td></tr></table> | Class | Prev. | ... | ... | Standard & Poor's Index <table><tr><th>High</th><th>Low</th><th>Close</th><th>Chg.</th></tr><tr><td>...</td><td>...</td><td>...</td><td>...</td></tr></table> | High | Low | Close | Chg. | ... | ... | ... | ... | NASDAQ Diary <table><tr><th>Class</th><th>Prev.</th></tr><tr><td>...</td><td>...</td></tr></table> | Class | Prev. | ... | ... | AMEX Stock Index <table><tr><th>High</th><th>Low</th><th>Close</th><th>Chg.</th></tr><tr><td>...</td><td>...</td><td>...</td><td>...</td></tr></table> | High | Low | Close | Chg. | ... | ... | ... | ... | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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Tables include the nationwide prices up to the closing on Wall Street and do not reflect late trades elsewhere.

NYSE Higher as Market Waffles

Record High in Tokyo

NEW YORK — Prices were higher Friday at the close of the New York Stock Exchange in moderate trading.

The Dow Jones industrial average, which edged up 0.42 to 1,844.91 Thursday, rose 10.69 to 1,855.60 as the NYSE closed.

Volume was 116.45 million down from 124.4 million Thursday. Advancing issues led declining ones by an 87 ratio.

Prices edged higher in moderate trading of American Stock Exchange issues.

Activity on the New York Exchange involved only lukewarm trading throughout most of the day, with the Dow alternating slight gains with small retreats.

But stock prices, encouraged by a strong oil sector, picked up momentum in the last few minutes of trading and were able to close higher for the fifth day in a row.

The past 10 trading sessions have gone extremely well, and the technical indicators for that time frame have gotten very overbought," said Philip Erlanger, chief technical analyst at Hartford-based AmeriSec.

Blue chips related to selling pressure and the broader market narrowly maintained the levels it had reached in its week-long advance.

Trading was thin as many investors went to the sidelines to avoid the volatility that was expected to result from the expiration of August options and a major blue chip index futures contract. Some pointed to the market's chances of continuing its latest climb.

Blue chips slipped higher at the close after trading in a narrow range for much of the day and dipping in late activity before recovering.

Record High in Tokyo

TOKYO — Share prices, advancing for the seventh straight session, hit new highs Friday on the Tokyo Stock Exchange as investors bought large-capital issues related to domestic demand.

The 225-stock Nikkei average, which rose 263.95 yen Thursday, climbed another 111.70 yen to close at an all-time high of 18,376.41 yen. The more broadly based TOPIX composite index climbed 14.30 points to 1,529.29, also a record.

Advancing stocks included electric power, construction, housing, drugs and technology. Among the scattered losers were securities, machine tools, light electronics and a segment of the food sector.

As in earlier sessions this week, most broad market measures showed gains, including sectors sensitive to speculation on interest rates and the economy, such as utilities and transportation.

Many analysts had expected traders to cash in gains that they made during the market's week-long rally, although stocks received support from the decline of some interest rates in the credit markets.

The Federal Reserve Board reported that industrial production fell by 0.1 percent in July, a sign of sluggishness, but the drop contrasted with sharper declines earlier this year.

Oil stocks and airlines aided the overall advance.

(AP, UPI, Reuters)

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WEEKEND

■ Paul Baudry Exhibition
■ London Sale of Rare Silver
■ Opera in Seattle

International Herald Tribune

CRITICS' CHOICE

GSTAAD

Moshe Winzler
This year, the Moshe Winzler Festival celebrates two important anniversaries: the festival's 30th, and the 70th birthday of the festival's founder and continued inspiration, Yehudi Menuhin. The centerpiece of the festival, which continues through September 1, is a "Happy Birthday, Mr. Menuhin" concert this Saturday (August 16) at the Klingsberg-Gesellschaft, featuring the Schola Cantorum, one of the world's leading vocal ensembles, accompanied by Pierre Clément on accordion and Volker Riesenberger on violin. Other highlights of the festival include performances by the Royal Philharmonic Orchestra (featuring soloist Jeremy Menuhin, Menuhin's son, on piano) and the Warsaw Symphony Orchestra, both under the direction of Menuhin, as well as performances by the English Chamber Orchestra, the New Zealand String Quartet, and the Moshe Winzler Trio.

NIMES

Pablo Picasso
From Impressionism to Cubism to Surrealism, Pablo Picasso embraced nearly every movement in 20th-century art during his career spanning more than 50 years. Picasso is perhaps best known, however, for his part in the creation, with Marcel Duchamp, of Dadaism, and for his work with André Breton in the Surrealist movement. Between 1915 and 1920, the French painter, as the editor of two Dada reviews in New York, 291 and 391, was instrumental in bringing the movement to the United States. A major retrospective of Picasso's work is currently featured at the Musée des Beaux-Arts in Nîmes, France. Until October 1.

VENICE

Renaissance Theater
"The Venice: Cradle of Modern Theater" is the title of an English-language cultural festival this month, featuring theater from the 16th to the 18th centuries. The festival, which runs from August 22 to 26, at the Ca' Pesaro, features Francesco Rinaldi on lute, and the soprano Patricia Herbert. "La Venetiana," billed as "not a tale, not a comedy, but a true story as an anonymous 16th-century playwright," will be performed for the first time in English on an Italian stage, also at the Ca' Pesaro, nightly August 28 to September 6, by the Teatro 7 troupe.

VALLAURIS

Pablo Picasso
At the age of 66, Pablo Picasso, already a painter of world renown, undertook to master yet another medium: ceramics. In the summer of 1947, while on vacation in the south of France, Picasso began making pottery in the Vallauris studio of Georges Raoul. During the next year, Picasso produced nearly 2,000 pieces, leading to the creation of a new and noble art of ceramics which critics called "Picasso's pottery." From his bodies, beehive-like vases, objects resembling combs, and certain single items, Picasso's pottery is a masterpiece of the images typical of his paintings. A sampling of his ceramic work is on display at the Jacques-Picasso Collection has been compiled for an exhibit, "80 Ceramics de Picasso," at the Atelier Jacques-Picasso in Vallauris. Until September 30.

Honoring Lorca, Poet And Legend

by Mary Peterson Kennedy

*El río Guadalquivir
y entre narayón y olivo.
Los dos ríos de Granada
bajan de la nieve al trigo
de amor
que se fue y no vino!*

GRANADA, Spain—Tuesday is the 50th anniversary of the slaying by Franco's police of Federico García Lorca, poet, playwright, artist and composer, in the lovely countryside near Vézar in the province of Granada.

In Spain, his works were long banned (the first Spanish edition of the complete works did not appear until 1969), the circumstances surrounding his death were covered up and people were afraid to mention his name.

But great poets are hard to eliminate. By burning him, the Franco government turned him into a legend and a symbol of political repression. His books were bought outside Spain and smuggled in. People knew his poems by heart.

He was 38 at the time of his death. He had produced 19 plays, hundreds of poems, several books of prose and dozens of drawings. One cannot help but reflect on what might have been had he not died in his prime.

After his death, the rest of the world kept his memory very much alive. He was translated into dozens of languages, and it was in fact foreigners such as the Frenchmen Claude Couffon and Jean-Louis Schenberg and the Englishman Gerald Brenan who first began to look into the

details of his death, since Spanish scholars were not allowed to write anything about Lorca.

When Franco died in 1975, a cautious movement began to honor Lorca. On June 5, 1976 (it would have been the poet's 78th birthday), the first homage permitted since his death was held in his birthplace, Fuente Vaqueros, a farming town of 4,000 near Granada. (The government put a plaque on the door of the house where he was born, commemorating his birth but not mentioning his death. The first elected Spanish government since the Civil War came into office a month later.)

The crowd that showed up was estimated at 10,000. "After 40 years of silence we have been allowed half an hour for tribute," Manuel Fernández-Montesinos García, nephew of the poet, told the crowd—the homage began at 5 P.M., and officials turned the microphones off promptly at 5:30.

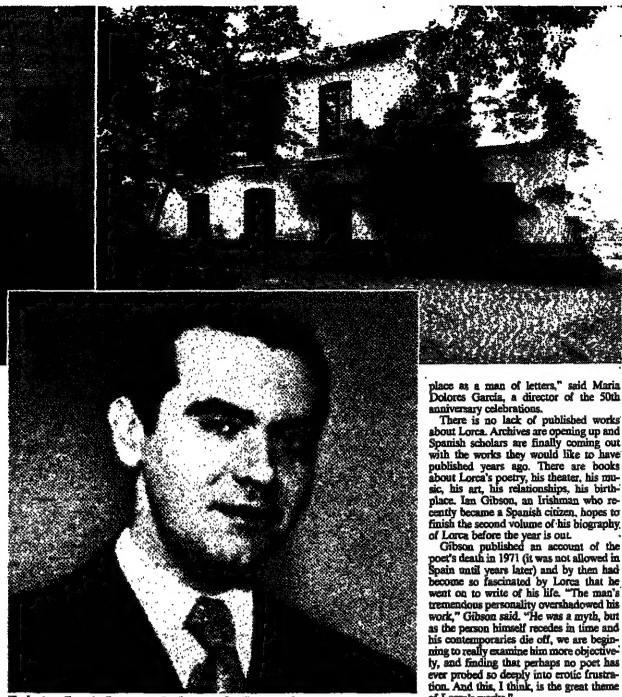
That day has been the subject of books, poems and much political rhetoric. "It was the first half hour of liberty in so many years," Francisco Martín, the Socialist who has been mayor of Granada since the first regional elections in 1978, said last month.

The crowd this year listened to the poet Rafael Alberti and to the songs of Joan Manuel Serrat, one of the best-known singers in Spain. It was a happy day. Martín said, with the townpeople finally able to fully express their pride in their hometown citizen (for many years people were not willing even to point out the house of the poet if a stranger asked).

"Federico would have loved it," concluded Puzos Viqueiros.

Puzos Viqueiros has renamed many of its streets for literary figures. Huge monuments to Lorca dominate the village square. The house where he was born has been restored and opened as a museum.

Lorca's family moved to Granada when he was 11, but country life permeates al-



Federico García Lorca and, above right, Huerto San Vicente, his house in Granada. Left, his bedroom there.

most all his writing. "I love the earth," Lorca wrote in the 1930s. "I am attached to her in all my emotions. My earliest childhood memories have the flavor of earth. The insects of the earth, the animals, the country people hint of things that few people understand. I can capture them now with the same spirit of my childhood years. Otherwise I would not have been able to write 'Bodas de sangre.'"

In Granada, celebrations of the 50th anniversary have been extensive. The city government recently bought La Huerta San Vicente, Lorca's last residence in the city, and turned it into a small museum. (It was owned by the García Lorca Foundation, which is managed by members of the family.) The house is pretty much as it was—dishes, furniture, paintings, Lorca's austere bedroom with a painting by Rafael Alberti, and the highly polished desk where the poet did much of his writing. Lorca's piano and guitar—he was a talented performer and composer—were given to the city by the family but will not be returned to the house until humidity control systems are installed.

Enrique Corral, who lives in the house and has been with the Lorca family for 22 years, shows visitors around. Outside the house and garden are cornfields, and beyond that rows of green apartment houses that dwarf San Vicente and obscure its once magnificent view of the Sierra Nevada.

On Oct. 7, the day of the traditional neighborhood *verbenas*, chairs will be put in the garden of the house for a two-day

festival, as in Lorca's day. There will be guitar, songs of Lorca and songs of many others. It will be a modest affair but full of the special air that Granadinos give their fiestas.

This year the city's 35th summer music and dance festival was dedicated to Lorca and tied in with the rich heritage of the Spanish musicians from the era before the Civil War. (Manuel de Falla and Andrés Segovia both lived in Granada.) Francisco López, a member of the festival committee, said, "It must be remembered that the period from 1915 until the beginning of the Civil War, the cultural life of Spain was sublime. Lorca was one of many talented and creative people who flourished in a liberal society whose tragic end came with the fall of the Republic in 1939."

Granada is full of Lorca. At the moment, there is an exhibition of his drawings, and a photographic history of him and his time was on display until Monday, when a fire in the destroyed many of the exhibits. This year, every month except August, events are planned, including poetry readings, concerts, and a presentation of "Yerma," one of his best-known plays, at the end of September. (Because so many people in Spain take their holidays in August, however, nothing is planned on the actual anniversary of Lorca's death.)

"Because of his tremendous folkloric appeal, too many think of Lorca as an almost mystical figure, and—no that we would like to forget what happened, but we would like to restore him to his proper

place as a man of letters," said María Dolores García, a director of the 50th anniversary celebrations.

There is no lack of published works about Lorca. Archives are opening up and Spanish scholars are finally coming out with the works they would like to have published years ago. There are books about Lorca's poetry, his theater, his music, his art, his relationships, his birthplace, San Gilón, an Irishman who recently became a Spanish citizen, hopes to finish the second volume of his biography of Lorca before the year is out.

Gibson published an account of the poet's death in 1971 (it was not allowed in Spain until years later) and by then had become so fascinated, "Who man that he went on to write of his life." The man's tremendous personality overshadowed his work," Gibson said. "He was a myth, but as the person himself recedes in time and his contemporaries die off, we are beginning to really examine him more objectively, and finding that perhaps no poet has ever probed so deeply into erotic frustration. And this, I think, is the great theme of Lorca's works."

Gibson has written a four-part Spanish television series on Lorca's life that began shooting in July in Granada and stars the British actor Nicholas Grene.

"Twenty minutes" drive from Granada, between Vézar and Alfacar, is the newly opened Federico García Lorca Park. It is simply done, a triumph spot. On one slope, a large olive tree is a plain granite block dedicated to Lorca and to all other victims of the Civil War. On and near this spot, Lorca and about 4,000 other people, it is estimated, were shot during the war, and their bodies dumped into unmarked graves.

In Madrid, the Residencia de Estudios, or student residence, where Lorca lived during his years at the University of Madrid, and where he met Salvador Dalí, Juan Ramón Jiménez, Antonio Machado, Alberti and many others, now houses some of the poet's papers and paintings, given to the center by the García Lorca Foundation.

Manuel Fernández-Montesinos García, nephew of the poet, said the only formal ceremony he knew of on Tuesday's anniversary would be in Argentina, presided over by President Raúl Alfonsín. Fernández-Montesinos, who planned to represent his family and the foundation at this ceremony, said in Madrid before leaving for Buenos Aires, "We must try to build up the positive side of my uncle's memory, remembering that he is one of the greatest writers of the 20th century—but at the same time never forgetting how died."

Mary Peterson Kennedy is a journalist who writes on Spanish cultural matters.

Christmas Crackers: Selections from a Viscount's Grasshopper Mind

LONDON—The bright and handsome living room in Media Vale does not look like Santa's workshop, but within galleries are being read for the perfect Christmas stocking gift, a slim volume—it was an unfortunate olive color in 1985 but will be bright light-box red in 1986—with an austere label: "A Christmas Crackers, being a commonplace selection by John Julius Norwich."

Viscount Norwich began to compile Christmas Crackers for friends in 1970. Now

MARY BLUME

he produces 2,000 additional copies each year which are on sale, he says, in most good U.K. bookshops and also in one or two carefully selected ones. Selected stores in New York are taking them on and this year the distinguished hamburger purveyor Joe Allen has ordered 200 copies. The Crackers are on sale in England by Dec. 1 and are never remembered on Boxing Day. In fact, Penguin published an anthology of the first ten volumes, though it is a review from the American magazine Field and Stream upon the recent re-publication of "Lady Chatterley's Lover."

"Christmas Crackers" are 24-page anthologies, compiled with discretion and grace from whatever attracts Norwich's grasshopper mind: letters and diaries and poems, of course, but also beautiful "Who's Who" entries, indexes from biographies, word games such as palindromes, soliloquies and mummings, and a review from the American magazine Field and Stream upon the recent re-publication of "Lady Chatterley's Lover."

"This fictional account of the day-to-day life of an English game-keeper is still of considerable interest to outdoor-minded readers, as it contains many passages on pheasant-rising, the apprehending of poachers, ways to control vermin, and other chores and duties of the professional game-keeper."

Unfortunately, one is obliged to wade through many pages of extraneous mate-

rial in order to discover and savour these delights on the management of a 140-acre shooting estate, and in this reviewer's opinion the book cannot take the place of J.R. Miller's Practical Game-keeper.

The Crackers never include much about Christmas, because, Norwich says, there isn't much written about Christmas, a rare exception being a 1977 entry from "Love's Labour's Lost."

At Christmas I no more desire a rose
Than wish a snow in May's unfledged
wing.

The tone is elegant, humorously understated: the song of a gifted English aristocrat. The son of the late Sir Alfred Duff Cooper, first Viscount Norwich, and of the amazing Lady Diana Cooper, John Julius Norwich is a broadcaster, writer and respected historian of Venice. "I'm now working on a history of the Byzantine Empire, which will keep me off the streets for the next ten years. I have a horrible feeling it may be three years and cost me a fortune to keep it down to two. The story does go on for 1,123 years."

"I'm not a scholar. I'm a popularizer. I only use printed sources, I don't go borrowing down into dusty libraries. I can't read Byzantine Greek, apart from anything else, as there's no point in trying."

He does have a nice gift in his "Christmas Crackers" for translations from French, Italian, Spanish, Latin and Greek. He even includes an Icelandic lullaby, which begins "Sóttuðu þú Svartu í þínu" and which in translation means:

Sleep, you black-eyed pig,
Fall into a deep pit full of goats.

Some 25 years ago, his mother gave John Julius for his birthday a beautiful volume bound in blue Nigerian goatskin, with 150 blank pages. She had intended it to be used as a diary or a visitor's book, but he doesn't keep a diary and was at the time in the

foreign service, based in the explosive Middle East, where few visitors called. So he started jotting down in his elegant hand phrases that caught his eye and from this called his first "Christmas Crackers," a fairly characteristic sampler with quotations from Milton, Parnassus, and two dictionary definitions:

BAFFONA, f. Woman with a not unpleasant manner.
CARPHOLOGOY. Delirious fumbling with the bedclothes, etc.

By 1972, Norwich had come across J.H. Hare's Arabic-English dictionary (1964), giving indubitable proof of the utter impossibility of the Arabic language, one single word having the following definitions: Huge mountain. Big camel. Banner of Prince Sherod. Fancy. Black stallion. Fairly magnificent. Calligraphic. Lousy place. Opinion. Suspicion. Bachelor. Good manager. Horse's bit. Liberal man. Weak-bodied, weak-hearted man. Free from suspicion. Imaginative man.

Also included in the first Cracker was a selection from "The Waste Land" (1920), with which Lord Norwich's mother taught him to read.

That is the master with that little boy?

He has a keen post-son. He saw a cup of post-son on the shelf. He said "This seems sweet stuff." So he drank it.

Norwich used the same book to teach his own children and they enjoyed it as much as he did, he says.



John Julius Norwich.

"That's what it's meant to be. I mean I have discovered the strange fact that it is virtually impossible to go out looking for things. Occasionally I get panicky and think my God I haven't put anything in the collection for the last three or four months. What's happening to me? Am I losing my eye or is it just a run of bad luck or what is it? And I have a few books to spare in the library. I go through some old anthologies and never find anything. Quite extraordinary, it just comes."

A good anthology—Norwich's own favorite is Maurice Baring's "Have You Anything to Declare?"—is as personal as a diary, as surprising as an unexpected gift: serendipity in literary shape.

"I think it does reflect one's personality more than most other collections do," Nor-

wich says. His own personality is famously sunny. "So there's a nice thing about it if you don't mind having your personality reflected."

Alloody gets as much fun out of it as I do, that's for sure. I adore it. It's all the fun of a collection, it's the only collection that costs you nothing, where you have just the same feeling of exultation when you find a really good bit as you would if you collected pictures or jade."

The mix, says, is everything, and the risk is to rely on such anthology regulars as Sydney Smith, John Aubrey, Dr. Johnson and Pops. Norwich has trouble constraining himself when it comes to Gibbon but gives full rein to his passion for palindromes, or lines that read the same back to front, such as "Sex at noon trees."

"I have now discovered the mother and father of all palindromes," he says, "which is an epic poem of several pages of which every single line is a palindrome. It even rhymes. It was written by a man who is our Deputy High Commissioner in Ghana, and he sent it to me out of the blue. It's stunningly good and it makes sense in a slightly impressionistic way—'Night, stink gun' and in the end it builds up to the most extraordinary feeling of sleazy barroom life in a little pot somewhere. The man's a genius, he's wasting his time in the diplomatic service."

The 1986 Cracker will open with a quatrain from an 11th-century Chinese poet taken from a book Norwich bought in Beijing airport. Its evocative last line is, "Wild-owl bamboo once becomes vulgar." The 1984 opener was from an ode composed by King Fahd of Saudi Arabia after a visit to London.

Venus was sculpted by a man,
But the few more attractive women, Mar-
garet Thatcher.

Was sculpted by Allah.
My heart raced when I saw her face to face.

The Crackers have a nice continuity: an inventory of the poet's work on the list of Trafalgar by a young ordinary seaman is followed some years later by Admiral Collingwood's crisp complaint on the same occasion: "I wish Nelson would stop signaling. We all know well enough what to do."

Norwich is expert at choosing lively lines of poetry and while there are no great surges of emotion ("It's awfully difficult to produce a major surge in a few lines") there are entries that he says he can't read aloud without his voice breaking. "It's quite sure what he wants in a Cracker—"It's quirkish, it's difficult to analyze as what makes you laugh and what makes you cry"—but he knows what he does not want: aphorisms or words of homely wisdom.

"I don't like any overstatement. Anything that could be buried in pokerwork and hung over the bed is out."

Lord Norwich thinks it is a bit soon to include anything by or about his mother, the otherwise immortal Lady Diana Cooper, who died last spring just as the 1986 Cracker had been compiled. She did contribute gloriously to the 1979 edition, when Norwich printed some of the notes she left on her wastebasket to avoid getting tickets for illegal parking.

"I frequently used to borrow her car and find a handful of these old notes to traffic wardens because she kept them to use them again. It saved writing a new one. I never told her I was keeping them. They are always forgotten."

Some samples: "Dear Warden—Taken and child to cinema—please. I have found a handful of these old notes to traffic wardens because she kept them to use them again. It saved writing a new one. I never told her I was keeping them. They are always forgotten."

On each of the notes was written, in the hands of various traffic wardens, the single word, forgiven.

WEEKEND

Baudry Show Revitalizes Second Empire Art

by Charlotte Mosley



Baudry's portrait of the Comtesse de la Bédoyère (detail).

PARIS — The exhibition of Paul Baudry (1828-1886) at the Musée d'Orsay is a small step along the slow path toward the rehabilitation of Second Empire artists. It is one in a number of recent attempts to show that, far from being a mere parenthesis in 19th-century art, the years between 1852 and 1870 were of great importance. Many of the painters of the period, such as Meissonier, Bouguereau and Gérôme, were raised to the rank of national celebrities under Napoleon III, yet their work is almost unknown today.

Historically, the reasons for the art of this period being overlooked or scorned lie in the dramatic defeat by the Germans in 1870 and the collapse of the Second Empire. Artistic activity under Napoleon III had been dominated by the tastes of the bourgeoisie, which were also those of the court and aristocracy. It was inevitable, perhaps, that an

art that so accurately reflected the tastes of an unpopular ruling class, and was so closely associated with it, should be dismissed later as "official," an insignificant phase between Romanticism and Impressionism.

But this dismissal also has much to do with the quality of the painting itself. The Baudry exhibition shows why the path to rehabilitation of art proper is not always an easy one. Baudry's work demonstrates the style at its best — great technical virtuosity, and at its worst — whimsical indulgence and inappropriate sentiment. The result is often kitsch, but without a comic element. It is difficult to imagine how his famous composition of a reclining female nude, "The Pearl and the Wave," failed to reduce its spectators to laughter at the 1863 Salon, rather than sharing first prize and being acclaimed as a masterpiece.

Paul Baudry was born in Le Rocher-sur-Yon in western France, the son of a dog breeder. He was admitted to the Beaux-Arts, where he gained the Prix de Rome in 1850 for his painting "Zenobia Found by Shepherds on the Banks of the Ancre." When he returned from Italy, he soon made himself a reputation as a portraitist, commanding high prices. He exhibited regularly at the Salon, received the Legion of Honor, was invited by the emperor to the Tuileries and executed some tapestry cartoons for the emperor.

In training and outlook Baudry was typical of his time. The notion of progress in art as well as technology pervaded the 19th century. It was believed that with improved techniques, elements of the past could be drawn upon, combined, improved and perfected. With enough application and technical skill, art could progress in the same way as engineering. Some old masters, it is true, might be difficult to improve on — but only just. A particularly sentimental portrait in the exhibition of a young St. John, painted in 1860, was lavishly praised by Théophile Gautier who wrote: "Were it to be given a coat of gold varnish, Leonardo would welcome this beautiful child into one of his holy families."

Baudry's most successful work is not in the exhibition, but in the grand foyer of the Paris Opera. In 1865 he was commissioned by his friend Charles Garnier, architect of the Opera, to decorate this important part of the building. Baudry was given all a decorative painter and the sketches for the foyer at the Musée d'Orsay best show his skills.

Aside from the exhibition, the Musée d'Orsay, housed in a fine *hôtel particulier*, is worth a visit. Much of the interior has been destroyed but the facade is elegant and has been carefully restored. And there is the work of Antoine Hébert himself. A contemporary of Baudry, he is the more interesting painter, a worthy descendant of Ingres and David.

Paul Baudry, Musée Hébert, 85 Rue du Cherche-Midi, Paris, daily except Tuesday, 2 to 5:45 P.M., to Aug. 25.

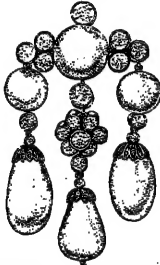
Charlotte Mosley is a Paris-based journalist.

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Big Ambitions and a 'Ring' in Seattle

by James Helme Sutcliffe

SEATTLE — With the Olympic Mountains rising across Puget Sound, and crystalline northern air and sparkling sunlight turning Seattle into a tourist's Valhalla, the city seems to be a natural site for big ambitions. One of these was to become the only place in the Western Hemisphere where Richard Wagner's demanding four-opera cycle, "Der Ring des Nibelungen," would be performed annually in August, about the time that the composer's Festspielhaus in Bayreuth, West Germany, usually presents the work.

In 1975, a year before Bayreuth's controversial centennial production directed by Patrice Chéreau, Seattle's "Ring" tradition got under way and with loads of U.S. and Canadian Wagnerians have made the pilgrimage to the 3,000-seat opera house ever since.

But Spight Jenkins, appointed general director of the Seattle Opera in 1981, felt that the nobility of the old "Ring" had come full circle, so he determined to introduce a fresh version based on recent European staging innovations. Last summer, "Die Walküre," conducted by Armin Jordan and directed and designed by François Rochais and Robert Israel, aroused a tempest of controversy for its unorthodox visual style but was praised for its musical coherence.

This year, everything was set for the first two complete cycles, Aug. 2 through 15, when Jordan suddenly was forced to withdraw for a back operation.

In a stroke of genius, Jenkins approached the 82-year-old French conductor Manuel Rosenthal in January and asked him to conduct the first "Ring" cycle of his career. A former pupil of Maurice Ravel and orchestrator of the popular "Gothic Pictures," Rosenthal had conducted the Seattle Symphony Orchestra from 1949 to 1951. He led the French Radio's Orchestra National from 1944 to 1947, taught at the Paris Conservatoire, and conducted in major French and German opera houses before making his debut at the Metropolitan Opera in New York in 1981. Rosenthal learned the entire Wagner cycle in two months and began rehearsals in Seattle on May 21.

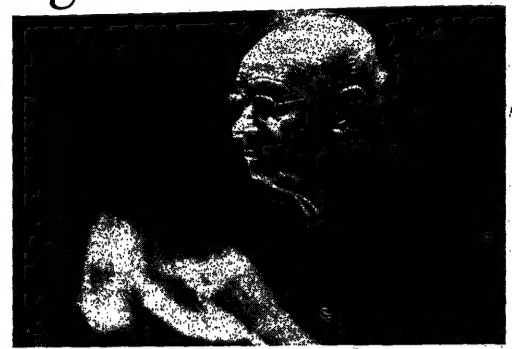
The first cycle, Aug. 2, 3, 5, and 7, resulted in what may be called Seattle's ongoing musical miracle. Rosenthal illuminated murky corners of the music with astonishingly subtle control of dynamics, letting the singers' dialogue dominate while highlighting their meaning via a sudden pianissimo or sforzando and allowing every strand of orchestral sound to live its own life. The result was French clarity rather than Teutonic bludgeoning and the music danced and sparkled in ways I have never heard before.

The Seattle Opera House's precise acoustic ambience helped not only the orchestra but also the singers, an impressively consistent collection of 25 young Americans. They were abetted by the witty flamboyant Loge of Emile Belcourt, a French-Canadian, and Herbert Delaunoy, a Dutchman, awakening all the inmates in the part of Mime.

Although many singers were Seattle veterans, four were making their debuts in the city. Jenkins is to be congratulated on his casting, not only for the giant figures of Gregory Sapp and James Patterson as Fasolt and Fafner, but the quality that John Del Carlo brought to the roles of Donner and Gunther. As Siegmund, Warren Ellsworth's tone was a first grail but he gradually matched the passionate femininity of his Sieglinde, Johanna Meier. Diane Curry as Fricka/Waltrude and Geraldine Decker as Brda brought imposing authority to her and Diane Kelling made the seductive overture.

Sieglind had always been practically impossible to cast, given the different vocal demands of the young and mature hero. Edward Sooder came through commendably, his "Götterdämmerung" Sieglind displaying more lines and color. Linda Klein was simply a vocal phenomenon in her role as all three Brünnhildes, and the steady glimmer of her voices out through any orchestral dynamic like the ever "Nightingale."

But what was one to say of the production? With its sublime lack of concern for dramatic consistency, it



Manuel Rosenthal: he learned "The Ring" in two months.

combined elements of European "Ring" productions of the past 15 years. This production would have been impossible without Chéreau's as a model. Real fire alternated with projected flames, but naive red hair was suddenly appeared for the final immolation. Brda dragged around from the Rhine maidens indicated water. The worn out use of 19th-century costumes (for the gods) and proletarian garb (for the giants and the chthon) was never related to the sets, which ranged in style from the classicism of "Rheingold" to the columned clutter of "Götterdämmerung."

Thank heavens for the masterful portraits of the Wotans (Roger Roloff), Alberichs (Julian Patrick) and Hunding/Hagen (John McCurdy), who showed that it is possible to create intelligent and intelligently artistic dramas in Wagner with the most economical means. It was their contributions and that of Rosenthal that made Seattle's "Ring" an event of international significance.

James Helme Sutcliffe is a Berlin-based critic and musician.

INTERNATIONAL ARTS GUIDE

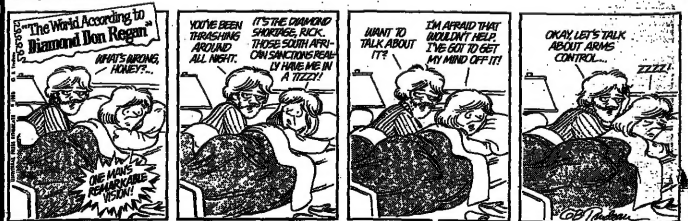
ENGLAND

LONDON: British Museum (tel: 636.15.55).
— To Aug. 17: Famous Female Drawings of the 16th century.
— To Feb. 15: Archaeology in Britain: New Views of the Past; discoveries and achievements of the past 40 years.
— Hayward Gallery (tel: 928.57.08).
— To Oct. 5: L'Amour Fou, photography and Surrealism, 200 photographs by artists and photographers associated with Surrealism, including André Breton, Magritte, Dalí, Marc Chagall, Brancusi and Kertész.
— To Oct. 5: Dreams of a Summer Night: Scandinavian painting at the turn of the century.
— Tate Gallery (tel: 821.13.13).
— To Aug. 31: Prints and sculpture, 1904-66, by Henry Moore.
— To Aug. 31: Jasper Johns: "Savants" monotypes.

FRANCE

BORDEAUX: Galerie des Beaux-Arts.
— To Aug. 25: Paintings and prints by Pierre Bonnard, including Marc Chagall.

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WEEKEND

The Art Market vs. Artistic Legacy

LONDON — The relationship between the art market and the protection of the artistic legacy of past centuries is a complex one. The market can be protective by putting a commercial value on works of art — a more effective deterrent against negligent handling than the arguments of a cultural nature. It can also have disastrous consequences to our understanding of history, the preservation of the objects — which should be an international concern — and the protection of the patrimony of each nation.

On July 16, while an important auction of antiquities at Christie's focused attention on an extraordinary Celtic armband, a small sale held in another room at Christie's went un-

SOURIN MELIKIAN

heralded. The catalog cover illustrated in color the two sides of a gold coin to the name of Queen Anna struck in 1713, but gave no clue to the presence of some of the rarest works of art seen last season at Christie's. Nor would the title, "Ancient, English and Foreign Coins and Medallions," have led even the most experienced auctioneer to surmise that there might be anything but purely numismatic interest in that sale. Yet tucked away at the end of the catalog were photographs and entries concerning five silver bowls of a highly unusual kind, two spoons, two forks and a pair of gilt earrings. Three of the shallow bowls were decorated on the slightly convex bottom surface with intricate, gilded, their rounded lobes gilded in two places. The two others were engraved with a small circular pattern made up from eight tangential arcs terminated with scrolls at the point of tangency. Inside the pattern, a circular, sinuous Middle Eastern style motif of half palmettes.

The bowls will be seen to be beautiful objects after cleaning. When I handled them at the viewing, one day before the sale, they had the dirty and drab appearance that silver bowls — or locked up in a cache — for centuries will have under a film of dust and traces of oxidation. Turning to the catalog entries for an explanation of their inclusion in a coin sale, one found two short paragraphs titled "The Property of a Gentleman" introducing lots 241 through 249: "The following 40 lots represent a most interesting hoard of silver, jewelry and coins, which can be assumed with some certainty to have been deposited in 1570. The coins were contained in the larger bowls with the smaller bowls acting as a cover. The bowls and to a lesser extent the spoons and forks suffer from corrosion but are otherwise in excellent condition."

This account amounts to an admission that the hoard was not found in situ. It is easy to determine the location by taking a close look first at the coins and then at the silverware. The coins include pieces from the

Venetian mint. The earliest were struck under Nicolò Tron, a doge who exercised power from 1471 to 1473. There are six of those with the bust of the doge facing left on one side and the Lion of Saint Mark, the emblem of the Venetian republic, on the reverse. They are followed by many more minted under Nicolò Marcello, (1473-1476), Andrea Vendramin (1476-79), Giovanni Mocenigo (1478-82) and virtually all the other doges who were in office down to the Venetian occupation of Cyprus (1489-1570). For the period preceding the occupation the find includes small pieces struck for use in Cyprus such as, for example, a 10-billion coin "Carica per Cipro" (part of lot 267, consisting of 35 coins). From the 1489-1570 occupation period, the find includes large numbers of coins struck in Venice as well as countermarked coins, both Venetian and Cypriot, used by the occupation authorities in Cyprus. The first of these is a rare coin struck under the French king of Cyprus, Henry II, who reigned from 1293 to 1324. There are others dating from the reigns of another French king of the Lusignan dynasty, Henry

Preserving art should be an international concern.

IV, and from the rule of Catherine Cornaro, (1474-89), plus several Venetian issues countermarked for use in Cyprus.

The find even included two Spanish "reales" struck in Seville under Ferdinand V and Isabella, who reigned from 1475-1516 and countermarked by the Venetians. If any doubting Thomas should still question the Cypriot provenance of the hoard, the parallels cited by Christie's for some of the silver objects settle the matter. The Nicola Museum owns spoons with a fig-shaped bowl and a square stem similar to one in the hoard. While this one — which is struck with the Lion of Saint Mark with a cross above — is noted in the catalog as "probably Venetian," another spoon with a different mark, described as "possibly Paganista."

Such a hoard is of the utmost historical importance not only to Cyprus but also to the history of the contacts between the Middle East and Venice and the pivotal role which Cyprus played in this. The bowls have been described as Venetian owing to the mark of Saint Mark's lion. That, however,



Goya's portrait of the Marquessa de Santa Cruz.

cannot be said as conclusive proof of their Venetian manufacture. A thorough examination will be required before final judgment can be passed but at a glance the imagery is of Middle Eastern rather than European type and the aesthetics are overwhelmingly Middle Eastern, be it the swirling rosettes, the circular motifs made from tangential arcs or the half palmette designs. Whether they were made by Cypriot silversmiths or perhaps by craftsmen from further east remains to be seen.

Christie's must be greatly praised for having preserved at least a record of the find. But it would be better still if the find had been investigated by trained art historians and archaeologists in its original condition and location. This would certainly have yielded precious evidence — if only the context of its surroundings — that might be invaluable in helping to solve the questions of who did it and when and why. Cyprus, which is not overly rich in early silver, could have enhanced one of its museums with this hoard. Instead, the coins are now scattered and no longer identifiable — they were only briefly described by Christie's and mostly sold in job lots: lot 266 consisted for example of 25 coins, lot 267 of 35, etc. respectively sold for £239 and £234.

Of the bowls, four have been acquired for £1,188, £1,404, £1,620, and £1,836 respectively by the British Museum (to which the entire hoard was submitted several weeks before the auction). One cannot help but feel uneasy about the discretion that has surrounded the whole undertaking.

There are worse cases. By coincidence one was illustrated in Christie's sale of antiquities that was being held in another room on the same day. Among the 59 lots of "Ancient Glass" — no regional labels given — was an admirable glass rhyton, as scholars like to



Silver bowl, mid-16th century, and coins, probably found in Cyprus.

call horn-shaped drinking vessels often terminated by animal heads as is the case here. The type is quintessentially Iranian but spread to the entire Middle East from Assyria, in present-day Iraq, to Greece, traveling much farther afield in later times. This one is described in dealing circles as being part of a group of six that came to light within the past 18 months in Syria. The devastation of Syria and of the lands that historically and

culturally formed part of it — the areas of Antioch and Ufa in southern Turkey, Lebanon, Palestine and northern Jordan — is one of several art historical disasters in the 20th century. It would be good to have a map of glass discoveries on Syrian sites, good to have a proper record of the context. Also the ratio of commercially looted sites versus controlled excavations must be in the area of 100 to 1.

Compared with this, the traces raised by "The Marquessa de Santa Cruz," Goya's portrait taken out of Spain much to the displeasure of the Spanish government, seems trifling. Due to be sold at Christie's on April 11, its sale to the Spanish government was finally negotiated through the auction house. It now hangs in the Prado. Had it been sold at auction to a non-Spanish institution, one could sympathize with the irritation of Spanish officialdom, but the safe preservation of the work would not have been jeopardized nor would our understanding of Spanish art history have been diminished. One may regret that the painting will get considerably more attention from the media and therefore the public than it had been quickly acquired by the museum before it left Spain. At worst Spain lost some money, which on a national scale, represents a negligible amount — the reported negotiated price of the picture is approximately £5 million or \$6 million. Goya rather gained in public esteem. The headlines it made in the international press instead of the paragraphs in small print that might have greeted its purchase are the best advertising investment that any museum or tourist office might wish. Here the art market was ultimately protective in a roundabout way. Considerable care will be taken of a picture that had been out of public sight since it was painted in 1805.

Sicily's 4-Part Cultural Festival

by Thomas Quinn Curtiss

TACORMINA, Sicily — This ancient hill town overlooking the Ionian Sea is in the midst of its four-part festival, devoted to the theater, film, music and dance. With snow-capped, smoking Etna in the distance, Taormina has been a theater center since the third century B.C. when the Greeks began building an open-air arena for the performing arts. During the rule of imperial Rome, the edifice was enlarged to circus proportions for gladiatorial combats. Subsequently it was restored to more civilized entertainment, retaining the 5,400 seating capacity and its perfect acoustics.

Though the list of modern Sicilian dramatists includes Luigi Pirandello and Rosi di San-Secondo, this season the accent is on Shakespeare. Orziza Costa Giovannelli's production of "The Merchant of Venice" and its premiere before setting off on a national tour. The rarely performed "Pericles, Prince of Tyre," directed by Gino Zampieri, was staged in the open-air Graeco-Roman theater, as were "Julius Caesar" and "All's Well That Ends Well." All were performed in Italian translation; in English, the Chalk by Jowl company from London presented "Twelfth Night."

There were 12 films in competition, of which the Tunisian entry "Rih Essed," by Nouri Boucra, won the gold award for the best motion picture. A tale of a young apprentice wood carver who is seduced by his master and whose life is blighted by the disaster, it is a moving work, with documentary interest. The silver award went to the Argentinean "A Malaymista," by Jose Sanson. An Irish film, "East the Peach" (slang for "have a go"), took the bronze. Toni Costa was named best actor for his performance in "Heavenly Pursuits," and Micheline Preste best actress for her role in the French film "Good Weather but Storms at the End of the Day."

Festival guests were invited to inspect the city's rising cinema palace, which will probably be fully in use by next season. It contains two theaters, one seating 1,200 and a second 600.

Events built to come this year include visits by the Roland Petit Ballet, the Paul Taylor Dance Company, the Royal Philharmonic Orchestra, and the pianist Vladimir Ashkenazy, who will perform a program of Schubert and Schumann.

Controversial Statue

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Oil Prices Fall After OPEC's Shift on Output

Oil prices fell sharply after OPEC's decision to increase output, according to a report in the International Herald Tribune.

The report states that OPEC's decision to increase output by 1 million barrels per day has led to a significant drop in oil prices.

Analysts predict that oil prices will continue to fall as long as OPEC maintains its current output level.

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Yes, once again we'll start making millionaires on September 26th, 1986! WIN A 2 MILLION DM JACKPOT!

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TOTAL PRIZE MONEY 169,667,000 DM!

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Now you can even pay by credit card. No bank charges are involved. You pay according to the current rate of exchange on the day of payment. You are simply liable to an initial fee of 35 DM to cover handling charges.

World-wide service included! Every month we'll send you the latest official winning list, together with your

ticket for the next class and your personal statement of account. And if you are a winner — we'll inform you personally. Notification is in strictest confidence!

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Order your ticket on the coupon below. Within days you'll receive the ticket, together with all the relevant rules and regulations. Include payment with your order. Or you pay after receiving your statement of account by personal cheque, traveller's cheque, bank transfer or in cash via registered air mail (at your own risk).

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ticket for the next class and your personal statement of account. And if you are a winner — we'll inform you personally. Notification is in strictest confidence!

CURRENCY MARKETS

Dollar Creeps Up in Slow Trading

Continued from Page 12

NEW YORK — The dollar edged slightly higher Friday in quiet trading, but it was not until late in the day that it showed a noticeable reaction to U.S. economic data.

Earlier, the U.S. currency was mixed but slightly higher in Europe, where many markets were closed for a holiday.

The dollar closed in New York at 69.70 French francs, up from 69.60 on Thursday, and at 1.6533 Swiss francs, up from 1.6533, and at 2.0605 Deutsche marks, up from 2.0594.

There was little in the market Friday to affect the rates, dealers said.

A larger than expected 0.4-percentage drop in U.S. producer prices last month had minimal impact, as did news of a 0.1-percentage fall in

U.S. industrial production in July. "Today is the sort of day when no numbers, however surprising, were going to have an impact," said one trader at a major U.S. bank.

The numbers were fully expected, and while they may give yet another reason to cut interest rates, they are not going to trade on," one Chicago trader said.

Most of the dollar's gain, particularly in Europe, was attributed to an International Herald Tribune report quoting a top West German official as saying that Bonn and Washington were considering a coordinated round of interest-rate cuts.

The story was seen as containing little new information, but was viewed as further evidence that the Federal Reserve prefers to wait and see if it can coerce its reluctant

counterparts in West Germany and Japan to cut rates in unison rather than act unilaterally and risk a sharp dollar decline.

Many analysts have said that they expect Washington to try to arrange coordinated rate cuts, but added that they expect no action until early to mid-September.

Sterling was steady on firmer oil prices, closing at \$1.4935 in London, unchanged from Thursday.

Earlier in Europe, the dollar was firmer in Frankfurt at 2.067 Deutsche marks, up slightly from Thursday's fix of 2.062 DM. It closed in Zurich at 1.6518 Swiss francs, up from 1.6500 on Thursday. Markets in Brussels, Milan and Paris were closed.

The Danish krone again was

London Dollar Rates

| | Rate | Time |
|-----------------|--------|-------|
| Spot dollar | 1.4935 | 10:00 |
| 3-month dollar | 1.4935 | 10:00 |
| 6-month dollar | 1.4935 | 10:00 |
| 9-month dollar | 1.4935 | 10:00 |
| 12-month dollar | 1.4935 | 10:00 |

pressed by concern about Denmark's balance-of-payments deficit.

But dealers dismissed as unlikely rumors of a forthcoming devaluation because any such move would disrupt the European Monetary System shortly after the Irish pound's resignation earlier this month.

The Danish mark ended in London at 7.7350 kroner, down from 7.7375, and was again the weakest currency in the EMS. Later in New York, it ended at 7.7345.

(UPI, Reuters, IHT)

Inflation Rate Hits 2.4% in Britain, Lowest Since '67

Continued from Page 12

LONDON — The annual inflation rate in Britain declined to 2.4 percent in July, its lowest level since 1967, the Department of Employment reported Friday.

The retail price index, Britain's primary measure of inflation, fell 0.1 percent in July, in the last three months, there has been no increase at all.

Government officials said the annual rate since November 1967, when it stood at 12 percent.

The figures followed the release of gloomier economic indicators earlier this week. The government reported Thursday that the unemployment rate rose to 11.7 percent last month, with a record 3.2 million Britons out of work.

(UPI, Reuters, IHT)

THE EUROMARKETS

Rating Report Stirs Up New Zealand Issues

By Christopher Pizze

LONDON — News of a rating change caused a flurry in New Zealand issues Friday.

Trading in other secondary-market sectors was quiet, with little change from Thursday's closing levels, dealers said.

The dollar-straight market showed little reaction to U.S. data that showed, as expected, that economic growth there remains sluggish. Dealers added that volume was additionally cut by a holiday throughout much of Europe.

The primary market was featured by the launch of a debut issue for a unit of British Telecom Finance PLC.

The actual borrower for the \$250-million bond issue was British Telecom Finance BV, with British Telecom Finance providing the

guarantee. The 10-year issue pays 7 1/2 percent and was priced at 100 1/4.

The lead manager was Morgan Guaranty Ltd., and dealers said that although it was quite tightly priced, retail investors were eager to take positions in the issue. It ended on the market at a discount of 1 1/4, compared with the 2-percent total fees.

Over the week, dollar-straight issues totaling nearly \$1 billion were launched, and with the secondary market rising in anticipation of lower interest rates, the bulk of them finished within their total loss.

Both the parts of the two-tranche offering for Merrill Lynch & Co. finished comfortably within their 1 1/2-percent loss, with the fully paid issue ending at a discount of 1 1/4 inside the 1 1/2-percent selling commission.

Dealers said there was a flurry of activity in New Zealand issues.

This followed a Reuters report that the associate finance minister, Richard Prebble, had said that the country was to be rated A-1 by Moody's Investors Service Inc., compared with its previous rating of A-2.

Investors initially sold New Zealand issues, regarding the rating as a downgrading, but they subsequently recovered on short covering.

Then Moody's said the move did not reflect a downgrading.

By the end of the day, most New Zealand issues were showing little change from Thursday's closing.

One senior trader said that the market would have been far more concerned if a single-A rating had been assigned.

Friday's OTC Prices
NASDAQ prices as of 3 a.m. New York time.
Via The Associated Press

| Symbol | Price | Change |
|--------|--------|--------|
| AMC | 12 1/4 | + |
| AMT | 10 1/4 | + |
| AMX | 10 1/4 | + |
| AMZ | 10 1/4 | + |
| AMX | 10 1/4 | + |
| AMZ | 10 1/4 | + |
| AMX | 10 1/4 | + |
| AMZ | 10 1/4 | + |
| AMX | 10 1/4 | + |
| AMZ | 10 1/4 | + |

Friday's AMEX Closing
Tables include the nationwide prices as of the close in New York, and do not reflect late trading elsewhere.

| Symbol | Price | Change |
|--------|--------|--------|
| AMC | 12 1/4 | + |
| AMT | 10 1/4 | + |
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AMEX High-Lows

| Symbol | High | Low |
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| AMC | 12 1/4 | 12 1/4 |
| AMT | 10 1/4 | 10 1/4 |
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WALL STREET WATCH
IN THE HIT EVERY THURSDAY.
INSIDER REPORTING ON
TRENDS AFFECTING THE
U.S. STOCK MARKETS

PEANUTS

© New York Times, edited by Eugene Malachuk

| DOWN | | DOWN | | DOWN | | DOWN | |
|-----------------------------|--|------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 49 Copy | 89 "Uneasy lies the head that wears it." | 84 Spanish or Western | 92 Field-hockey team | 83 Challenged | 94 Connecah or Connecah | 85 Challenged | 95 Connecah or Connecah |
| 50 Trenchome | 91 First Trenchome | 85 Luge of old fields | 93 Challenged | 86 Connecah or Connecah | 96 Connecah or Connecah | 87 Connecah or Connecah | 97 Connecah or Connecah |
| 51 First Trenchome | 92 "Gynopneides" | 86 Luge of old fields | 94 Connecah or Connecah | 88 Connecah or Connecah | 98 Connecah or Connecah | 89 Connecah or Connecah | 99 Connecah or Connecah |
| 52 "Gynopneides" | 93 Wicken's "A" | 87 Luge of old fields | 95 Connecah or Connecah | 89 Connecah or Connecah | 99 Connecah or Connecah | 90 Connecah or Connecah | 100 Connecah or Connecah |
| 53 "Gynopneides" | 94 Wicken's "B" | 88 Luge of old fields | 96 Connecah or Connecah | 90 Connecah or Connecah | 100 Connecah or Connecah | 91 Connecah or Connecah | 101 Connecah or Connecah |
| 54 Of a historic interval | 95 Wicken's "C" | 89 Luge of old fields | 97 Connecah or Connecah | 91 Connecah or Connecah | 101 Connecah or Connecah | 92 Connecah or Connecah | 102 Connecah or Connecah |
| 55 Luge of old fields | 96 Wicken's "D" | 90 Luge of old fields | 98 Connecah or Connecah | 92 Connecah or Connecah | 102 Connecah or Connecah | 93 Connecah or Connecah | 103 Connecah or Connecah |
| 56 Luge of old fields | 97 Wicken's "E" | 91 Luge of old fields | 99 Connecah or Connecah | 93 Connecah or Connecah | 103 Connecah or Connecah | 94 Connecah or Connecah | 104 Connecah or Connecah |
| 57 Luge of old fields | 98 Wicken's "F" | 92 Luge of old fields | 100 Connecah or Connecah | 94 Connecah or Connecah | 104 Connecah or Connecah | 95 Connecah or Connecah | 105 Connecah or Connecah |
| 58 Has mercy | 99 Wicken's "G" | 93 Luge of old fields | 101 Connecah or Connecah | 95 Connecah or Connecah | 105 Connecah or Connecah | 96 Connecah or Connecah | 106 Connecah or Connecah |
| 59 Camp of old fields | 100 Wicken's "H" | 94 Luge of old fields | 102 Connecah or Connecah | 96 Connecah or Connecah | 106 Connecah or Connecah | 97 Connecah or Connecah | 107 Connecah or Connecah |
| 60 Compound-word separation | 101 Wicken's "I" | 95 Luge of old fields | 103 Connecah or Connecah | 97 Connecah or Connecah | 107 Connecah or Connecah | 98 Connecah or Connecah | 108 Connecah or Connecah |
| 61 Compound-word separation | 102 Wicken's "J" | 96 Luge of old fields | 104 Connecah or Connecah | 98 Connecah or Connecah | 108 Connecah or Connecah | 99 Connecah or Connecah | 109 Connecah or Connecah |
| 62 Compound-word separation | 103 Wicken's "K" | 97 Luge of old fields | 105 Connecah or Connecah | 99 Connecah or Connecah | 109 Connecah or Connecah | 100 Connecah or Connecah | 110 Connecah or Connecah |
| 63 Compound-word separation | 104 Wicken's "L" | 98 Luge of old fields | 106 Connecah or Connecah | 100 Connecah or Connecah | 110 Connecah or Connecah | 101 Connecah or Connecah | 111 Connecah or Connecah |
| 64 Compound-word separation | 105 Wicken's "M" | 99 Luge of old fields | 107 Connecah or Connecah | 101 Connecah or Connecah | 111 Connecah or Connecah | 102 Connecah or Connecah | 112 Connecah or Connecah |
| 65 Compound-word separation | 106 Wicken's "N" | 100 Luge of old fields | 108 Connecah or Connecah | 102 Connecah or Connecah | 112 Connecah or Connecah | 103 Connecah or Connecah | 113 Connecah or Connecah |
| 66 Compound-word separation | 107 Wicken's "O" | 101 Luge of old fields | 109 Connecah or Connecah | 103 Connecah or Connecah | 113 Connecah or Connecah | 104 Connecah or Connecah | 114 Connecah or Connecah |
| 67 Compound-word separation | 108 Wicken's "P" | 102 Luge of old fields | 110 Connecah or Connecah | 104 Connecah or Connecah | 114 Connecah or Connecah | 105 Connecah or Connecah | 115 Connecah or Connecah |
| 68 Compound-word separation | 109 Wicken's "Q" | 103 Luge of old fields | 111 Connecah or Connecah | 105 Connecah or Connecah | 115 Connecah or Connecah | 106 Connecah or Connecah | 116 Connecah or Connecah |
| 69 Compound-word separation | 110 Wicken's "R" | 104 Luge of old fields | 112 Connecah or Connecah | 106 Connecah or Connecah | 116 Connecah or Connecah | 107 Connecah or Connecah | 117 Connecah or Connecah |
| 70 Compound-word separation | 111 Wicken's "S" | 105 Luge of old fields | 113 Connecah or Connecah | 107 Connecah or Connecah | 117 Connecah or Connecah | 108 Connecah or Connecah | 118 Connecah or Connecah |
| 71 Compound-word separation | 112 Wicken's "T" | 106 Luge of old fields | 114 Connecah or Connecah | 108 Connecah or Connecah | 118 Connecah or Connecah | 109 Connecah or Connecah | 119 Connecah or Connecah |
| 72 Compound-word separation | 113 Wicken's "U" | 107 Luge of old fields | 115 Connecah or Connecah | 109 Connecah or Connecah | 119 Connecah or Connecah | 110 Connecah or Connecah | 120 Connecah or Connecah |
| 73 Compound-word separation | 114 Wicken's "V" | 108 Luge of old fields | 116 Connecah or Connecah | 110 Connecah or Connecah | 120 Connecah or Connecah | 111 Connecah or Connecah | 121 Connecah or Connecah |
| 74 Compound-word separation | 115 Wicken's "W" | 109 Luge of old fields | 117 Connecah or Connecah | 111 Connecah or Connecah | 121 Connecah or Connecah | 112 Connecah or Connecah | 122 Connecah or Connecah |
| 75 Compound-word separation | 116 Wicken's "X" | 110 Luge of old fields | 118 Connecah or Connecah | 112 Connecah or Connecah | 122 Connecah or Connecah | 113 Connecah or Connecah | 123 Connecah or Connecah |
| 76 Compound-word separation | 117 Wicken's "Y" | 111 Luge of old fields | 119 Connecah or Connecah | 113 Connecah or Connecah | 123 Connecah or Connecah | 114 Connecah or Connecah | 124 Connecah or Connecah |
| 77 Compound-word separation | 118 Wicken's "Z" | 112 Luge of old fields | 120 Connecah or Connecah | 114 Connecah or Connecah | 124 Connecah or Connecah | 115 Connecah or Connecah | 125 Connecah or Connecah |
| 78 Compound-word separation | 119 Wicken's "AA" | 113 Luge of old fields | 121 Connecah or Connecah | 115 Connecah or Connecah | 125 Connecah or Connecah | 116 Connecah or Connecah | 126 Connecah or Connecah |
| 79 Compound-word separation | 120 Wicken's "AB" | 114 Luge of old fields | 122 Connecah or Connecah | 116 Connecah or Connecah | 126 Connecah or Connecah | 117 Connecah or Connecah | 127 Connecah or Connecah |
| 80 Compound-word separation | 121 Wicken's "AC" | 115 Luge of old fields | 123 Connecah or Connecah | 117 Connecah or Connecah | 127 Connecah or Connecah | 118 Connecah or Connecah | 128 Connecah or Connecah |
| 81 Compound-word separation | 122 Wicken's "AD" | 116 Luge of old fields | 124 Connecah or Connecah | 118 Connecah or Connecah | | | |

BOOKS

[illegible]

grains, fruit, yogurt and fish, never alcohol, sugar or desserts — and about the rigors of touring. On arriving at a hotel, the first thing Meinhuis does is to push all the furniture to the side of his room to make space for practicing and exercise, and he aligns the bed north-south, his preferred position for sleep. His responsibility on a tour is to give performances that are always polished, refined and fresh. To this end he sequesters himself to practice and rest. If a new work or program must be prepared during a tour, he will work almost around the clock, stopping only briefly to eat or sleep. He finds the practice room, though ascetic, full of "the inexpressible possibilities of searching for, and testing *yourself* against, an

Possibly the most surprising revelation from this master violinist is that the violin, and not he, is ultimately the master. He also confesses to being unable to fulfill a great childhood desire — playing improvised gypsy music — because of his classical training. Menulín's observations concerning the heritage of the violin; his theory as to why Russian Jews have centered the production of virtuosic violinists; his advice about nurturing young musicians; and his thoughts about the sources of performance anxiety — are all fascinating.

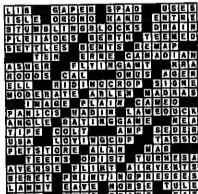
Of a life and career in which very little seems to have gone wrong, Menuhin has just one complaint. When he was a child, he says, life was simple because he had nothing to do but play the violin. As

an adult, however, he lives under a "lowering sky," in danger of being consumed by the demands of public and private life, and must face the prospect of steadily diminishing hours and years in which to practice and perfect his art. Between performances in a city where he appears every four or five years, Menulzin contemplates the possibility that "I will not be coming back. Certainly not as a violinist. Perhaps never again." He adds, "Such realizations concentrate the mind."

The dull, textbookish photographs are not nearly so appalling as the lyrics. The drawings that have been included in the book—of a violinist, a pianist, and a composer—of the kind favored by music lovers and aspiring violinists, cannot think of a better way to spend a summer afternoon there with "The Compleat Violinist."

The reviewer, a violinist, is the author of "The Virtu That Ate Cannibals." This was written for *The Washington Post*.

Solution to Last Week's Puzzle



World Stock Markets

Via Agence France-Presse Aug. 15
 Closing prices in local currencies unless otherwise indicated.

[illegible][illegible][illegible]

SPORTS

NCAA Balks
At Abridging
Season for
Basketball

Washington Post Service

WASHINGTON — The NCAA Division I Steering Committee has rejected efforts to push the start of the college basketball season back a month, according to the president of the National Collegiate Athletic Association, Jack Davis.

Davis said Thursday from Seattle, where the NCAA Council is meeting, that there also was "a prevailing attitude" to retain the 28-game regular-season limit.

On Wednesday, Maryland became the first university with a big-time sports program to eliminate basketball games during the fall semester, when Chancellor John B. Sligher announced "emergency sessions" for this season, including fewer games and limited practice time, in the aftermath of the cocaine-induced death of star forward Len Bias.

The NCAA steering committee did recommend to the council, which it sponsors a proposal at the January convention to eliminate exemptions for games played in Hawaii, Alaska and the present National Invitation Tournament.

The length of the basketball season, and how it affects academic performance of the players, has been in the spotlight since Bias' death on June 19 and subsequent revelations about academic shortcomings of Bias and his teammates.

Davis said that in the NCAA steering committee—composed of athletic directors, conference commissioners and faculty representatives—"the feeling is that even if you were to reduce 28 games to 25, all that would do is to reduce the nonconference schedule, and those are the games that are played normally during the winter break" when there are no classes anyway.

Attendance Off

Attendance at college basketball games fell last season for the first time in 10 years, the NCAA reported, according to an Associated Press dispatch from Mission, Kansas. Attendance at all 1,263 college basketball games was 31,644,756, down 411,887, or 1.28 percent.



THE AGONY AND THE AGONY — John McEnroe, top, screams at a line call while playing Robert Seguso in a tennis tournament at Toronto. Seguso won, 4-6, 6-7, 7-5. Ivan Lendl was also upset, by Kevin Curren, 7-6 (7-5), 7-6 (8-6), and collapsed over the net in unhappiness.

Astros Come Back
To Beat DodgersThe Associated Press
HOUSTON — The Houston Astros kept looking like a championship team. They got timely hitting, consistent pitching and have an underdog underdog — they can come from behind to win.

"We've just got something started that won't seem to stop," Glenn Davis said after his run-scoring single.

BASEBALL ROUNDUP

The Astros capped a three-run comeback in the eighth inning Thursday night for a 3-2 triumph over the Los Angeles Dodgers.

The late surge, against Fernando Valenzuela, gave the Astros a five-game margin in the National League West, matching their largest lead of the season. San Francisco is in second place while Los Angeles, after losing three out of four in Houston, is nine games behind.

"You have to capitalize to take advantage of any situation no matter what timing," Davis said. "We've just been fortunate to do it in the late innings recently."

The Astros have won 13 of their last 17 home games. Nine of those victories have come in Houston's final at-bat.

Valenzuela, the top winner in the NL with a record of 15-3, had a two-hitter and a 2-0 lead after seven innings. But Dickey Thayer led off the eighth with a single and Bill Denny singled one out later.

Billy Hatcher followed with an RBI single and Phil Garner drove in a run with a groundout, tying the score. That brought up Davis, whose sharp single to center put Houston ahead.

Lenny Anderson pitched three innings of perfect relief for the victory.

Houston's Kevin Bass went 2-for-2, ending his hitting streak at 20 games, the longest in the league this season.

Mets 4, Cardinals 3; Cardinals 5, Mets 1. In New York, Rich Horton and Pat Perry teamed on a three-hit night with the San Francisco Giants, where he started in 1982, to the Kansas City Royals, where he ended his career three years ago.

Perry, a right-hander, won 314 games, becoming one of 19 pitchers to reach or surpass the 300-victory level. In splitting his career between the American and National leagues, he was the fourth major-league hurler to win 100 games in each league. He also is the only pitcher to win the Cy Young Award in both leagues. He struck out more than 3,500 batters.

"Farming has changed just like baseball — there are changes in any business," Perry said. "What you have to do is see the changes made where this type of business isn't common."

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A Champion at Practice
Michael Gross of West Germany, current holder of three world swimming records and an Olympic gold medalist, warming up for the weekend's competition at the world championships in Madrid.Cagey Ray Floyd Quits While Ahead
To Advance at New Golf Tournament

By Bob Green

The Associated Press
CASTLE ROCK, Colorado — Ray Floyd picked up his golf ball, put it in the pocket and walked in from the golf course — but he still qualified for second-round play in The International tournament.

White Sox & Tigers 2. In Detroit, Ron Hassey drove in three runs with two doubles and Jose Delgado pitched a shutout. "It's good to have some runs," said Delgado, who allowed four of the Tigers' six hits in 5 1/2 innings. "It's hard to believe I'm 2-1 and last year I was 2-19 (at Pittsburgh). Everything has been so good for me here."

October 12, Indians 2. In Cleveland, Steve Davis pitched his first complete game since April 20 and was backed by a 17-hit Baltimore attack, including four by Lee Lacy and three by Eddie Murray, that handed Cleveland its fourth straight loss.

Twins 14, Mariners 1. In Seattle, Mickey Hatcher knocked out four of his career-high five runs with double in Minnesota's four-run third inning and a single in the seventh run against Seattle.

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Gaylord Perry, Ex-Pitcher, Fails to Go the Distance on Farm

By Tom Foreman Jr.

The Associated Press
RALEIGH, North Carolina — Gaylord Perry never walked away from a challenge in 22 major league seasons. But trying to keep his North Carolina farm running was a battle in which he had to surrender and get a new job.

Perry, who grew peanuts, soybeans, tobacco and corn on 400 acres (16 hectares) when he was not on the baseball field, found that his farmwork this past week, claiming more than \$1.1 million in debts and assets of more than \$1.1 million.

The 47-year-old Perry, a native of Williamson, North Carolina, now is a regional representative for Fiesta Foods, a Texas company that manufactures chips and tacos.

It wasn't the drought that has claimed so much farmland in the Southeast this year that caused the problem, instead, Perry's is the plight of the modern American farmer — major investments in the field that brought little return at the market.

"We tried everything possible," Perry said in an interview from his new home in Raleigh. "But when you put \$500 into an acre of corn and get \$150 back, it doesn't take long to say, 'Hey, we can't continue.'"

Perry said, "Farmers are the most courageous bunch of guys I've ever met. Some days they might take off, some days might walk 14 or 15 hours. But they love their work."

"All they want is a fair price for their product. But they're not getting that right now. It's just arithmetic, with just cash going up and down."

When the financial pen came, even Perry — known on the mound for his craftiness — couldn't escape.

"Three years ago, I thought corn was going to be \$4 a bushel and beans would go for \$9 a bushel," he said. "This year, corn is going for \$1.50 a bushel and beans are selling for \$4."

The members at the market and on the ledger sheet are in stark contrast to what Perry achieved with eight major-league teams from the San Francisco Giants, where he started in 1962, to the Kansas City Royals, where he ended his career three years ago.

Perry, a right-hander, won 314 games, becoming one of 19 pitchers to reach or surpass the 300-victory level. In splitting his career between the American and National leagues, he was the fourth major-league hurler to win 100 games in each league. He also is the only pitcher to win the Cy Young Award in both leagues. He struck out more than 3,500 batters.

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Perry has a 19-year-old son attending North Carolina State University. He had hoped to give him the farm, which is in Marion County, and the baseball team, where he started in 1962, to the Kansas City Royals, where he ended his career three years ago.

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Francis Ford Coppola: A Somber Film, the Army and a Death

By Peter S. Canolles
Washington Post Service

WASHINGTON — Francis Ford Coppola stands in the foyer of the Washington row house, leaning a shoulder against the wall and looking at his fingers and whispering to an assistant director.

Around him swarmed camera operators, sound people, other crew members and men in military uniforms — some actors, but most of them Army men assigned to advise the director on his latest film.

His belly and beard larger and longer, respectively, than in his salad days on the set of "The Godfather," Coppola has been here this summer shooting "Gardens of Stone," an adaptation of Nicholas Proffitt's home-front Vietnam novel.

The film is set in the late '60s, to Coppola's prop people had furnished the house with bony, period furniture and a black-and-white television set.

Outside was a caravan of trailers, some for cast members, some for technicians. One big, sign-shaped chrome trailer carried the name "Zootrope Studios" and a list of Coppola's recent movies: "One From the Heart," "Rumble, Rumble," "The Outsiders," "Rumble, Rumble," "The Cotton Club," "Captain EO and the Heart of the Knight" and "Peggy Sue Got Married."

There were a lot of his on that trailer, highlighting Coppola's frustration of recent years. His dream of building an alternative Hollywood studio is on hold, his studio's vision clouded by financial setbacks.

"Gardens of Stone" is a modest project, but with enough clout it could be the box-office hit Coppola has waited for since "Apocalypse Now." But the director, his family, and his cast and crew will remember the film less for its success or failure than for a real-life tragedy, the death of Coppola's son Gian Carlo, a video camera operator, in a boating accident May 26.

Cast and crew say the tragedy cast a pall over the set — a somberness reflected in the script. Centering on Arlington National Cemetery, the movie includes four funerals. Three weeks after his son at Fort Myers, Coppola was

back at the same chapel filming Michael Levy, the producer of "Gardens of Stone," says. "The truth of this movie and the fiction have been blended into one."

He describes "Gardens of Stone" (the name refers to the cemetery) as "a pro-military, anti-Vietnam film." For Coppola, it is a distinct change from "Apocalypse Now," which would more likely be deemed as anti-military and anti-war.

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Coppola was nervous that the Army would refuse to help him with "Gardens." "We met with General Boney to discuss the movie," Levy says. "He told him, 'Francis is concerned about 'Apocalypse Now.' But you know he also wrote 'Pardon.' He said, 'This is one of my favorite pictures.' Then he said, 'I like the sound of this movie.'"

The family theme in "Gardens of Stone" seems appropriate for a Coppola project. Many members of the director's real family went with him on his movies.

His father, the composer Carmine Coppola, writes original music for most of Coppola's films and will again for "Gardens of Stone." His son Gian Carlo was his video-camera operator; the day after Gian Carlo was killed, a second Coppola son, Roman, took his place. Coppola's wife, Eleanor, has been with him throughout the shooting.

Coppola's family feeling for members of his team extended to Griffin O'Neal, the renowned Hollywood bad boy now 21. Coppola's O'Neal was a young man of out-of-date soldier whose sloppiness cost his company points in the Old Guard tournament.

On May 26, Memorial Day, O'Neal and Gian Carlo Coppola, 22, rented a motorboat on the South River in Annapolis, Md. Later that afternoon, their boat ran into a towline connecting two larger boats.

Young O'Neal was pitched backward by the force of the blow and struck his head on the deck. He was taken to the Naval Medical Center in Annapolis. P.M. at Anne Arundel General Hospital in Annapolis.

O'Neal, who was only slightly injured in the accident and refused treatment, told police that Coppola was driving the boat. But witnesses testified at an Anne Arundel County grand jury hearing that the driver had short blond hair. Coppola had long black hair; O'Neal has short blond hair.

On July 29 the grand jury indicted O'Neal on charges of reckless operation of a boat, two of operating a boat in a manner likely to endanger persons or property, two of reckless operation of a boat and one of manslaughter, for the death of

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Coppola: The tragedy cast a pall over the set.

Gian Carlo Coppola. An innocent plan was cut short Aug. 11 on behalf of O'Neal. A judge also ordered O'Neal to post a total of \$24,000 bond on the charges.

As 10:30 P.M. on May 26, Myers received a call from an unidentified director, explaining that Coppola's son had been killed and pleading him to cancel the next day's shooting schedule. An elaborate scene with many extras and helicopter support was planned, and Myers sent out the word that no shooting would take place.

But Coppola insisted that the shoot go on. "It was obvious that Coppola was grief-stricken, and he felt an obligation to keep the production going," Myers says. "The mood on the set was very low. People were weeping."

Coppola worked calmly and professionally for a week, then checked into DeWitt Army Hospital at Fort Belvoir for two days of treatment for exhaustion. As

soon as he left the hospital, he resumed work.

According to Lynn Hale, a "Gardens of Stone" publicist, Coppola asked Griffin O'Neal to stay on and finish the movie. "He has no bad feelings at all toward O'Neal," Hale says. "He thinks of him as a friend of his."

O'Neal, however, decided to leave, and the actor Casey Siemaszko stepped in as Williams. Producer Levy says the shooting of grief-stricken O'Neal between the Army and the film crew. The crew was struck by the Army's approach to grief — its deep sense of respect and honor for the dead, a feeling that separates "Gardens of Stone."

Levy's current plan is to release the movie briefly in Los Angeles in December, qualifying it for consideration for this year's Academy Awards, and then open nationally during Easter week. ("It's a picture about resurrection.")

PEOPLE

Sanchez's Children

Wrecking crews in Mexico City Thursday began tearing down Casa Blanca, a tenement that housed the children of Sanchez, a 70-year-old Hispanic nicknamed the "Grand Old Lady of Software" and called "Amazing Lenin's study of Mexico's urban poor. The tenement, called Casa Grande in the book, was damaged in earthquakes last September and is being demolished under a government program to make room for new housing. Lewis published "The Children of Sanchez," first-person accounts of the protagonists, in 1961. The book was a bestseller and has since become a standard text in American colleges. "It's something sentimental. You're leaving this life behind — 46 years of life in this room," said Luis Hernandez, one of the siblings, who was called Manuel in the book. Hernandez, now 58, said he saw the construction of a new Casa Blanca as an opportunity for a better home.

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widely used computer language COBOL, retired Thursday about the Navy's oldest commissioned officer. The 70-year-old Hispanic nicknamed the "Grand Old Lady of Software" and called "Amazing Lenin's study of Mexico's urban poor. The tenement, called Casa Grande in the book, was damaged in earthquakes last September and is being demolished under a government program to make room for new housing. Lewis published "The Children of Sanchez," first-person accounts of the protagonists, in 1961. The book was a bestseller and has since become a standard text in American colleges. "It's something sentimental. You're leaving this life behind — 46 years of life in this room," said Luis Hernandez, one of the siblings, who was called Manuel in the book. Hernandez, now 58, said he saw the construction of a new Casa Blanca as an opportunity for a better home.

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